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ABSTRACT

The result of a review of 160 documents, including research reports, theoretical essays, position papers, and journal articles, this report provides a synthesis of literature concerning composition in kindergarten through grade 12. The report presents theoretical, conceptual, organizational, and implemental materials concerning the concrete and abstract aspects of writing, writing instruction, and evaluation. Following an introduction, the materials are divided as follows: (1) the state of writing, (2) the cognitive assumptions of writing, (3) the composing process, (4) program frameworks, (5) instructional methods, (6) teacher training, (7) motivation techniques, and (8) assessment. Appendixes include detailed scope and sequence models. (HTH)

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WRITTEN COMPOSITION, GRADES K-12

Literature Synthesis and Report

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INTRODUCTION

This report is a synthesis of literature concerning writing composition in grades K-12. A total of 160 documents were reviewed and analyzed, including research reports, theoretical essays, position papers and journal articles. The following issues were of primary concern in selecting and analyzing these documents:

- What are the problems with writing?
- What does cognitive-developmental theory suggest about writing?
- What are the most promising teaching strategies developed to meet writing instruction needs, and in what way and to what extent are they effective?
- What writing programs have been developed, what teaching training do they require and what is their effectiveness?
- How can students be motivated to write and to improve their writing skills?
- What are the essential writing skills?
- How should writing be evaluated?

Presented in this report are theoretical, conceptual, organizational and implemental materials concerning both the concrete and abstract aspects of writing, writing instruction and evaluation.

Relevant appendices are provided, including detailed scope and sequence models. A bibliography is also included.

THE STATE OF WRITING

Most researchers and educators agree that, with rare exceptions, students today do not and cannot write well. Teachers of composition are ill-prepared, methods used are often inadequate or inappropriate, and too little emphasis is put on writing and on writing instruction. Frank McTeague (1980) and other members of a metropolitan Toronto research committee investigating secondary school writing were "shocked to discover so little writing (on average, less than a page per student per day), so much direct copying (note-taking instead of note-making), and so much short-answer writing." Reising (1977) provides five reasons why the "back to basics" call is inappropriate:

1. The use of outlines does not lead to better compositions, as has been demonstrated by Janet Emig's [1964]* study.

2. Formal grammar instruction does not lead to better compositions. Sentence-combining activities should be used instead.

3. Intensive marking and evaluation is also ineffective in teaching composition, supported by the studies of Paul B. Diederics [1963] and Lois Arnold [1964].

4. A thorough understanding of sentences preceding the use of paragraphs is inappropriate. Meaning is obtained only at "whole-level."

5. Johnny can write, using correct mechanics [WRITING MECHANICS, 1969-74].

Reising believes the composition skills will improve with more social awareness and pressure concerning composition; smaller composition classes; the creation of writing centers in high schools and colleges; opportunities for two-way dialogues between educators; a change of communication to emphasize composition further; a change of college curriculum and the re-evaluation of student demands by teachers.

In their study of elementary school teachers' behavior, Searle and

*Brackets indicate that the citation was taken from the source quoted.

Dillon (1980) concluded that though teachers still concentrate on grammar and usage, subjects that are often said to be undertaught, they still use a correctional-evaluation mode of response, which inhibits students. When teachers respond more to content and become more personally involved in children's writing, they encourage their students to write more and to improve their writing.

Loretta M. Stallard (1980) claims that student creativity in writing--success in "storytelling"--increases between the grades of 2 and 5, then deteriorates at the junior high and high school levels. This suggests that factors other than student ability may influence student writing, such as lack of teacher support or diminished motivation.

Carter (1977) has concluded through a high school survey that there is inadequate teacher preparation of writing composition courses, inadequate support from teachers of other disciplines, indifference on the part of school administrators, overlarge average class size, and poor student preparation in grammar and reading. Goldstein (1979) points to a cultural base to the inadequacy of writing. American society is not concerned enough with writing skills. Practices, such as the use of novel forms of grammar in advertising, promote poor writing. Fadiman and Howard (1980) cite course overload and additional odd duties and responsibilities as encumbering composition teachers. They explain that most English teachers are trained to teach literature, not writing, and thus are unprepared for actual teaching demands.

Charles R. Stallard (1977) calls for elementary schools to develop in students a state of "writing readiness," where three essential writing competencies have been mastered: 1) linguistic readiness--"a basic oral foundation," 2) conceptual readiness--understanding fundamental writing

concepts, such as the concepts of "composition" (as a whole), paragraph and controlling idea, prior to writing, and 3) understanding composing as a process.

WRITING: COGNITIVE ASSUMPTIONS

The cognitive-developmental theories of Jean Piaget and John Dewey stress that children develop operational and conceptual abilities in stages, advancing from one stage of operation to the next through active interaction with the environment. Roughly speaking, Piaget divides operational thought development into two principal stages: concrete operational (ages 7-12) and formal operational (ages 12-15 and on). The formal operational thinker can think about his or her thinking process, reason deductively and inductively, and use abstract reasoning. Formal operational thought is neither automatic nor universal and can only be acquired gradually. In relation to writing instruction, it is clear that a grammatical operation which demands conceptual abilities of a higher developmental stage than that of a given class should not be taught to that class at that time. Applications of cognitive-developmental theory to the writing field concentrate on understanding writing as a process, locating different aspects of writing within the cognitive framework, and devising particular tools and approaches appropriate to particular developmental stages, abilities and goals.

Kroll (1979) emphasizes that "intellectual growth takes place through a person's interaction with his environment." Kroll developed six core principles for writing teachers to follow:

1. Provide holistic writing tasks, or "problems," with a real aim and audience.
2. Emphasize writing as a process, while avoiding overly simplistic models.
3. Use writing classes for real social interaction, including correspondence, collaboration and communication, thus underlining the importance of writing.
4. Use free writing and sentence-combining techniques to extend student language facility.

5. Eliminate student apprehension about writing and motivate students to write by recognizing and relating to student attitudes.

6. Deal with student errors and help students learn from their mistakes.

Throughout, Kroll emphasized the utilization of "real problems."

Modes of discourse can be linked to stages of cognitive development according to Ken Kantor and Jack Perron (1977). Younger students are most comfortable with the narrative mode, often using it as a way to gain accesss to the more difficult modes of logical exposition and argumentation. While Kantor and Perron largely agree with Moffat [1968] that exposition and argumentation involve the higher thought process of most older students, they put forth the possibility of younger children utilizing their natural emotions or "feeling states" in writing argumentative prose. They see this as potentially "stretching" cognitive and linguistic powers, with argumentation fostering the highest degree of syntactic complexity. In support of this claim, studies by Seegars [1933], San Jose [1972] and Perron [1976] are cited. Kantor and Perron suggest that teachers read Jonathan Kozol [1965] for insight into ways teachers discourage the use of emotions in writing and be less concerned with the objectivity and rationality of their students' writing.

Perron [1977] further states that a change in the mode of expression (i.e., narrative, descriptive, expository) positively influences the syntactic complexity of children's writing. He, too, recommends that "real" audiences be provided for a sense of purpose in writing. He postulates that the linguistic faculty has seeds of higher language from its beginning, which the gradual process of maturation elicits, but which may be encouraged to manifest earlier than expected through the use of more demanding modes of writing.

Finally, Perron (1978) shows the similarity between Piaget's theory of intellectual development, where older existing cognitive operations are absorbed by newer, more complex ones, and the linguistic growth explanation of Menyuk [1969] and C. Chomsky [1969].

Dilworth, Reising and Wolfe (1978) analyzed student papers to gain further understanding of the "think/write" relationship. They found that teachers valued most those papers which covaried the degree of syntactic complexity with the depth of idea development. A longer essay was found to justify its proportional increase in length with its complexity. Longer, superior essays were likely to have more meaning embedded in their T-units than shorter, superior essays. However, syntactic maturity did not show effect on essay quality evaluation. Dilworth, et al. suggest that while syntactic complexity serves as a useful dependent variable, it is subject to affects beyond those commonly studied.

ELEMENTS OF THE COMPOSING PROCESS

Researchers agree that writing is a process involving several stages, rather than a product. Emig (1971) analyzed the composing processes of twelfth graders. She found two modes of composing. The "reflexive" mode is characterized by: 1) focus on the writer's thoughts and feelings; 2) a sense of self-directed audience; 3) affective exploration; and 4) a personal approach. The "extensive" mode is characterized by: 1) other-directed, communicable message orientation; 2) cognitive exploration; and 3) an impersonal, reportorial approach. Extensive writing occurred chiefly in school. Reflexive writing was seen to be a longer process and contained more components and elements than extensive writing.

Sawkins (1971), who investigated the procedures of 60 fifth graders in writing narrative themes, found that better writers were more concerned with the content, both ideas and organization of their writing, and poorer writers were more concerned with the mechanics of writing (spelling, punctuation, capitalization, etc.).

McTeague (1980) maintains that writing is "a multi-staged, messy process." He divides the process of writing into prewriting, writing and postwriting activities and characteristics of each of these. Prewriting activities should include teacher planning and a brief discussion of the topic whereby students classify their goals, gather and sort information, and develop their main points. Writing activities should include rough drafts, outlining, setting down main points, making changes, additions and inevitable mistakes. McTeague suggests that collaborative efforts may be desirable. Postwriting activities should include revising, deleting, reorganizing, editing and proofreading, which should result in a final draft.

Similar stages in the process of composing have been outlined by Keech and Thomas (1979) and Peter Elbow (1973).

Tuttle, et al. (1977) mention several writers who divide the writing process into distinct stages. Cooper 1975 and Blake 1976 tag these stages as "prewriting," "writing" and "rewriting." Murray 1975 names them "prevision," "vision" and "revision." Tuttle 1974 sees them as being "brainstorming," "experimenting," "refining," "recomposing," "sampling," "revising" and "submitting."

A "process approach" to writing requires different reactions to and interactions with the writing process from a "product approach." Several researchers discuss new student error evaluation strategies, including Kroll and Schaefer (1977), Applebee (1979) and Duke (1979). All emphasize that errors are a natural part of learning; that the source of errors (systems which produce nonconventional forms of expressions) should be studied and understood through errors; and that the purpose of instruction is not to produce desired behaviors, but rather to support the learner's active learning strategies. Table 1 distinguishes between product and process approaches to errors.

Table 1

APPROACHES TO ERROR*

Issue	Product Approach	Process Approach
Why study errors?	To produce a taxonomy of what errors learners make.	To produce an explanation of why a learner makes an error.
What is the attitude toward error?	Errors are "bad." (Interesting only to the theorist.)	Errors are "good." (Interesting both to the theorist and to the teacher, and useful to the learner as active tests of hypotheses.)
What should we do about errors?	Attack the individual errors and eliminate them through drill to produce overlearning.	Understand the source of errors: the rule-based system that produces non-standard forms; provide data for new rule formation.
What can we discover from errors?	The source of failure: those items on which the learner or the program failed.	The strategies which led the learner into the error.
How can we account for error?	Error is a failure to learn the correct form.	Errors are a natural part of learning a language; they arise from learners' active strategies: over-generalization, ignorance of rule restrictions, incomplete rule application, hypothesizing false concepts.
What are the goals of instruction?	Eliminate all errors by establishing correct, automatic habits; mastery of the Target Language.	Assist the learner in approximating the Target Language, support active learning strategies, and recognize that not all errors will disappear.

*Applebee, Arthur N. "Trends in Written Composition." Paper presented at the Midwest School Improvement Forum, Milwaukee, Wisconsin, October 1979. (Adapted from Barry M. Kroll and John C. Shaefer, "The Development of Error Analysis and Its Implications for the Teaching of Composition." Paper presented at Conference on College Composition and Communication, Kansas City, Missouri, March 1977. (ED 145 482).

COMPOSITIONAL COMPETENCIES

This section offers a preliminary look at the specific skills necessary for successful writing. Additional informaton is provided through the "Scope and Sequence" section (Appendix A), which reviews detailed composition courses and educational goals in composition.

Stallard (1972) examined the writing techniques of high school seniors who were good writers, writing an expository essay under laboratory conditions. He found that good writers: write slowly, read segments of their work at intervals during the writing process, and read and revise the final pages. These writers neither (consciously) identify a particular audience for their writing nor structure and plan their paragraphs or essays in advance. Hooks (1972) collected data from written documents of successful authors. She found that the elements of successful writing include:

1. Viewing the composition as a total process
2. Originating ideas from the author's personal background and experiences
3. Writing to communicate an idea to an audience
4. Seeing the audience as determining language and style
5. Combining constant writing with literature reading to develop style
6. Including revision as necessary to succinct expression

Odell (1979) lists the principal elements of "mature writing" as:

1. Recognizing the existence of different audiences
2. Providing context in writing
3. Using arguments which would prove effective in view of the targeted audience's views and understandings
4. Anticipating readers' objections and responses and developing one's arguments accordingly

5. Noting contradicting evidence in presented material and acknowledging one's own weaknesses and limitations

6. Relating several features or elements of the presented subject

This emphasis on the writer's consciousness as a communicator, of the subject's qualities and effect, and of the audience written for is characteristic of most writers and researchers investigating or describing writing competencies.

Some writers provide lists of compositional competencies. John Mellon (1977) provides a detailed technique taxonomy of these, including specified lexical and sentential competencies, and discourse competencies. Ann Humes (1979) presents a language skills framework indicating language competencies necessary for functioning in English classrooms for grades 1-6. These include abilities for organization and composition and abilities for written communication. She also discusses appropriate textbooks available.

TEACHING APPROACHES

Program Level: Implemental

The growing awareness of the need to improve students' writing abilities has spurred education departments, school districts and even individual schools and composition teachers to incorporate new knowledge into a wide range of writing programs.

Much has been done to implement and evaluate these programs. Thirty-three states have already established minimum competency standards for their high schools. Some, such as Indiana, require their schools to do their own evaluation and submit Student Progress Evaluation Forms as evidence of their achievements. In several cases (Chicago is a good example), curriculum re-evaluation has taken on even greater proportions, encompassing objectives, standards and strategies in all learning fields. Guidelines for an effective basic skills writing program were established in 1979 by the National Council of Teachers of English. Covered in their report, STANDARDS FOR BASIC WRITING PROGRAMS, are the areas of teaching and learning, support and program evaluation.

Mark Christiansen (1979) lists three essential ingredients for a successful writing program. First, writing should be implemented at all grade levels, and in courses other than composition. Second, teachers should write. Third, inservice workshops emphasizing written composition and stimulating discussions between teachers should be made available. Christiansen warns against the tendency to approach writing through grammar.

Perhaps the most noteworthy, complete and successful writing program is the Bay Area Writing Project (BAWP), developed in 1974 under the direction of James Gray. Impetus for the project came as early as 1971 from a group of concerned San Francisco Bay Area educators who had agreed on initial

objectives and guiding principles. In 1974, Gray invited 25 teachers from elementary through graduate school to meet daily for five weeks to study the teaching of writing. These initiates then served as consultants in professional development programs in school districts throughout the Bay Area. At present, BAWP includes 17 California Writing Project sites as well as 60 other sites throughout the United States.

Eugene Soules (1980) replicates the four basic assumptions underlying these Writing Projects:

1. Curriculum change can be best accomplished by a staff development program in which teachers are the teachers of other teachers.
2. What teachers should know about the teaching of writing can best be identified by starting with examples of classroom practice.
3. Writing should be taught as both a means of communication and as a tool for learning.
4. The design for a writing program should be shaped and altered by an assessment of samples of student writing.

Soules emphasizes the active role of teachers as learners and writers, and the need for highlighting the discovery aspect of the writing process. He also notes that the assessment model used by the BAWP has been successfully tested by a nine-year project at Sir Francis Drake High School, the writing assessment of the National Assessment of Educational Progress (NAEP) and the Educational Testing Service (ETS).

James Gray and Miles Myers (1978) also describe the BAWP, noting that the project had been envisioned long before the two-year SAT study of the late seventies which called attention to the declining writing aptitude. Gray and Myers stress that bridging the gap between research and practice is the responsibility of the teacher; that field-based research into writing is important; that there is already considerable worthwhile knowledge about writing, though it is poorly organized; and that the

purpose of BAWP-modeled writing projects is not to provide a "bag of tricks" for classroom instruction, but to exchange, understand and explain instructional techniques.

Evaluations of the BAWP have shown it to be an effective, well-thought-out program. Susan Thomas and Patti Watson (1979) of the Berkeley School of Education appraise it as the most successful of all writing projects. Its only substantial deficiency is its over-dependence on holistic evaluation (see "Assessment" section for further discussion), which complicates concrete measurement of its success. They list several of BAWP's elements as particular contributors to its success: the use of demonstration and discussion of writing techniques; modeling of teaching behaviors; experimental learning, where teachers write and provide feedback information: the use of successful teachers (who become Teacher Consultants) to complement guest speakers and small group writing assignments; and finally, the project's cost effectiveness due to its independence of follow-up procedures and external consultants.

Thomas and Watson discuss several other writing projects, none of which provide the interaction, experience and instructional enrichment of the BAWP. They include the Huntington Beach Union High School District's program, the Fairfax Expressive Writing in School (1977-78), the Far West Laboratory for Educational Research and Development's 1969 auto-instructional "Minicourse" package, the Delaware City Schools' 1975 Individualized Inservice Training, and the Purdue Interactive Colloquiem Series.

Susan Thomas (1979) provides a technical report concerning a portion of the BAWP's evaluation. Teachers from the BAWP's invitational program, and others who had participated in its inservice programs, were interviewed before and after their BAWP experiences. All teachers were changed by

the experience. Those who came to the invitational program used a wider range of specific instructional techniques after their training. The inservice teachers were more likely to teach writing as a process rather than a product; use a variety of techniques to teach writing; and use peer feedback to involve students in the different stages of the writing process. BAWP participants did not emphasize any one instructional method over another. However, they did not seem to write more themselves as a result of their experiences.

Substantial and recent literature exists describing various writing projects modeled after the BAWP. Foremost is the National Writing Project, established in many states. The NWP makes much the same assumptions as the BAWP, such as that the best teachers of teachers are experienced teachers themselves. Elizabeth Penfield [1979] comments that "Teachers distrust professors and believe teachers, and with good reason."

Evans Alloway (1979) discusses the New Jersey Writing Project (NJWP), involving 1,600 high school juniors and seniors. The program included a three-week summer teacher training session, where teachers wrote and shared their writing and attended teachers' presentations; practical implementation; and consequent student assessment. The testing demonstrated that those students who were taught by project-trained teachers did better in written work than those who were taught by teachers who did not participate in the project. An enumeration of program costs is available in Alloway's paper.

Winterowd (1980) discusses the Huntington Beach (California) Union High School District Composition Program. "This program, now in its fourth year," says Winterowd, "has been successful as judged by most criteria." The program divided the kinds of learning needed for successful writing into two categories: rhetorical skills, to be learned in a workshop, and arhetorical skills, to be learned in a laboratory.

The Albion Writing Project, described by Blake and Tuttle (1977) and the Haviland Junior High School Writing Curriculum (1980) are other writing programs being implemented.

Jayne Freeman (1979) writes about the Oregon offshoot of the BAWP. In the summer of 1978, the state of Oregon tested 10,000 students, grades 4, 7 and 11, in written composition. The students experienced particular difficulties with organizing topics, applying grammar, developing sentence variety, using concise language and implementing writing mechanics correctly. Consequently, the University of Oregon Writing Project (Eugene, Oregon), modeled after the BAWP, was devised. It, too, used five-week, oncampus workshops, after which trained teacher/consultants conducted inservice workshops in their schools and districts. Inclass methods proven successful included sentence-combining, peer student editing, student group editing and line-by-line class editing of a model essay. Finally, students edited their own work.

It should be noted that the California State Department of Education has just now developed a new writing curriculum framework scheduled to appear in Spring 1982. An English curriculum framework is also in the making.

Program Level-Conceptual

In addition to the specific writing projects developed and modeled after the BAWP, several conceptual-theoretical teaching frameworks have been propounded by researchers and theorists. Some, like mastery learning, are already in use. Others, like content-writing or cognitive-developmental curricula, are still being discussed. This section examines these current frameworks.

Mastery learning is an approach which calls for identifying the important topics within a curriculum area, developing concrete objectives and corresponding exercises and providing simple, graduated tests to evaluate the learners' mastery of the topics learned. Ready corrective instruction treatment using alternate instruction models is also called for to aid those students who did not meet the original mastery goals. When the entire class has mastered a specific topic, the one higher up is introduced. An up-to-date report on mastery learning at the Oliver Harvey College is presented by Guskey (1980). There, mastery learning strategies were successfully applied in many subject areas, including English composition.

Mastery learning has two distinct approaches: the teacher/development approach and the curriculum/materials approach. In the first, teachers work together to devise the materials they will use in class; the second calls for teams of experts, writers and designers to develop instructional packages, which are then made available to schools and teachers.

At the core of mastery learning lies acute teacher awareness of students' comprehension and ability levels, clearly stated and organized goals and a change in student attitudes due to repeated success with learned materials. It should be made clear that not much work has yet

been done with mastery learning to develop particular writing-composition materials. Work in the past has dealt chiefly with reading improvement.

A different approach is that of a cognitively oriented curriculum, developed in relation to cognitive-developmental findings as they reflect on educational strategies. Boone and Hill (1980) correlate a need-level hierarchy developed by Abraham Maslow with appropriate classroom activities. Premature introduction of any activity would clash with students' developmental stage and needs; proper sequencing of activities should facilitate student motivation and encourage greater productivity and learning.

Since 1968, Bond (1975) experimented with cognitive teaching environments for second and third graders, working along the understanding that interaction with stimulating environments stimulates development. Follow-through studies indicated that by third grade the students involved in the program wrote more complex compositions, and more fluently, than students who did not participate in the program. Bond's work demonstrates that students working in a nonstructured but stimulating environment, where they are responsible for their own (guided) reading selection and program structure, can develop their written language abilities successfully.

"Content-writing," another approach, is the effort to integrate writing throughout the school program, in all grades and involving school departments other than English or composition, such as the sciences, history and the social sciences. It is argued that writing is more than a field in itself--it is an instrument of thought and understanding. As such, its uses are diverse; it is useful in all subject areas. Furthermore, by emphasizing written work in the various school departments, the functional-operational nature of writing is stressed. Writing is then seen by students

as a natural and worthwhile part of learning and everyday life.

Donlan (1976) suggests several steps be taken in order to involve school departments other than English in the emphasis on writing instruction. These include:

- Preparation of a rationale for this extension of writing
- Construction of attitude assessment inventories and need assessments for each department
- Formation of a writing committee to develop specific problem solving sessions
- Provision of opportunities for staff from different departments to exchange feedback and information

Donlan provides a sample writing attitude inventory and scale.

Journal writing is another approach which can be implemented in content-writing efforts. Many writers stress the utility of journal writing; their personal involvement and interest can be extended to inclass reportings or day-reports. Teachers may provide short sessions within their class periods for journal entries.

Jenks (1965) compared the "Demopraxis Journal Method" with a traditional composition course. This method consists of a regular journal keeping system that includes five components: an idea list; daily writing with three weekly essays focused on a single topic; a personal error-correction manual; a spelling list; and extra-credit manuscripts. Testing demonstrated that the journal method contributed significantly to creative development.

Gabriele Rico and Mary Frances Claggett (1980) advocate the use of "clustering" as a means of involving important right-hemisphere activities in the teaching of composition. "Clustering" gives the writer the opportunity to see the whole before trying to tackle a part, or to see a part before trying to tackle a whole. They have also found it to be an

excellent way to teach focusing as a prewriting exercise.

Both Rico and Claggett see "back to basics" in teaching composition as not necessarily trying harder at the same tasks, but rather exploring new avenues to balance against the old. There are timely reasons for teachers of writing to become familiar with recent brain research and its potential for the classroom. One is that techniques that have long been practiced, but not justified beyond "it works," can now be validated. Another is that the very research itself provides us with new models of thinking about learning.

Attention has also been given to a related issue--the use of nontraditional stimuli for writing and motivation. Some are designed to provide direct material for composition, some to create a mood appropriate to an assignment. Others demonstrate different approaches to a subject and heighten student perception and attention.

Grace Lee (1980) mentions activities such as speech, theatre, arts, drama and debate as suited to developing language communication skills. She recommends that these activities be incorporated into the regular classroom schedule. Lee stresses the need to improve information processing, concept formation, problem solving and other high-order cognitive skills as part of an attempt to improve student literacy.

Lorna Haworth (1978) recommends the use of figurative and nontraditional writing. She describes a successful five-week experiment where children were exposed to poetry, discussed the use of figurative comparisons in the poems, and wrote their own verse.

Whale and Robinson (1978) used the three function modes developed by Britton, transactional, expressive and poetic writing, to categorize student writing. Two researcher-directed motivations to write, a film

and a story, tended to enccurage an even use of the three modes of expression, while teacher-directed motivations encouraged writing mostly in the transactional mode.

Some research does not support the notion that sensory experiences aid in producing better compositions. Ewing (1967) examined the effects of auditory, visual and motor stimuli, as well as those of minimal stimuli, on the quality of third graders' compositions. Those compositions written with minimal stimuli were judged highest in quality, followed by auditory, visual and motor stimuli. King (1973) experimented with fourth, sixth and eighth grade students using aural; aural and visual; aural, visual and tactile; and aural, visual, tactile, olfactory and gustatory stimuli. The results of his study proved inconclusive. Donlan (1976) worked with eleventh and twelfth grade students to examine the effects of music on spontaneous writing. He found that unfamiliar vocal music interfered more with the quality and quantity of the students' writing than did familiar vocal music. Kafka (1971) investigated the effectiveness of visual, aural and tactile stimuli in helping intermediate students express themselves in writing narrative compositions. Those students exposed to these stimuli before writing did not demonstrate better quality in their writing than an unexposed control group. Wilson (1976) found that direct sensory stimuli do not generate greater descriptiveness or interest in high school students. VanDeWeghe (1978) suggests that response to sensory stimuli is very individualistic, thus complicating or confounding researchers' efforts to arrive at a conclusive evaluation of their effectiveness.

Still, many educators do find that incorporating nontraditional activities in their composition courses stimulates interest and creativity.

Gail Cohen Weaver (1978) discusses several writers' support for integrating composition with other language arts activities.

Jack Kates (1977) reports on the "Kates Method." Kates' approach to writing programs calls for regular, sequential writing assignments and an emphasis on individual teacher/student conferences.

Kates notes that the problem in using his teaching method in high schools is essentially one of class management. He suggests having a class size of about 34-48 students, where each class is taught by two instructors. Student editing and proofreading groups can be used to make the rewriting process more efficient. One teacher consults with students while the other aids students and groups with their work.

School Level

The Haviland Junior High School Writing Curriculum (1980) is an example of a school-level effort at restructuring its writing instruction. Following the principles of the Individualized Language Arts (ILA) approach, this program calls for: 1) experience in writing, 2) discussion of the assignment, 3) planning, 4) outlining along the logical "Q.A.D." method, 5) rewriting, improving, and 6) a follow-up discussion.

Cooper, et al. (1976) describes the Tonawanda Middle School's newly developed program. Their approach was to focus attention on what could be done by both teachers and students to help students get ready to write, and what teachers could do to respond to their writing. Cooper states that "The writing teacher's task is to foster the composing process, to concentrate mainly on the basic skills of rhetoric, writing strategies, and syntactic fluency." He notes that consistent, appropriate use of the elements of transcription and usage are not necessary to composing. The teacher should make students aware of different aspects of their work, suggest appropriate revisions, provide students with ideas, and aid students to create and evaluate individually.

A brief exposition of the program's scope and sequence is included in Appendix A.

The California State Department of Education has formulated a detailed ENGLISH LANGUAGE FRAMEWORK FOR CALIFORNIA PUBLIC SCHOOLS, K-12. The work states that composition is an individual process, both demanding and gratifying; that the urge to create (compose) is natural; and that composing is an act of active structuring of experience. Three broad instructional goals for composition are set forth: 1) the development of student self-assurance in communication, 2) the development of language proficiency, and 3) student

structuring segments of experience into a coherent whole. Since composing is an act of self-definition with respect to an audience, student writers should be encouraged to explore their own style and rhythm and sharpen their sensitivity.

The work emphasizes that any English language arts curriculum should concentrate on the student as its center.

The BAWP has produced a series of teacher-written curriculum publications. In a work concerning remedial writing classes, Friss (1979) suggests that considerable written interaction between teacher and student takes place, including students writing evaluative letters to teachers and teacher/students brainstorming sessions. He recommends that a remedial writing class include structured assignments, peer writing groups and teacher interaction with students during writing sessions. He further recommends that the teacher actually write the given assignments with the students.

Handel (1976) recounts the Yonkers, New York public school's "language experience approach" to writing. It included oral discussions which were then turned into in-class writing assignments. Purposeful, goal-oriented writing activities were stressed, such as writing letters to Congress. The program integrated the language arts.

Adams (1979) reports on a "community-based" writing approach, emphasizing the "realness" of writing through the use of real audiences. Students write promotional and informational materials for and about selected special interest groups' concerns. A teenage community newspaper focused on community issues is one outgrowth of such student involvement.

Donald Graves (1978) suggests the "process-conference" approach to teaching writing. Here teachers initiate brief individual conferences

during the process of class writing, supply students with constant feedback, clues and encouragement and help students as they write. Graves argues against an approach where writing is simply assigned, collected and evaluated after the writing process. He mentions that this approach depends on good teachers, small classes and strong student motivation to succeed.

Anita Brostoff (1979) explains that the keys to well-designed writing assignments are that teachers know what they ask of students, build work tasks from simple to complex, and help motivate and engage students. She cites Britton's classification of writing tasks to narrative (e.g., writing summaries), generalized (e.g., analyzing or explaining a text), and theoretical writing as helpful in sequencing and organizing written assignments to match students' abilities and interests. Brostoff repeats the call for providing writers with a clear identity and a realistic, engaging audience. She urges teachers not to assume their students understand key terms without explaining them, to pretest every assignment by asking colleagues their opinion or doing it themselves, and to re-test their design through student feedback.

Examples of the kind of writing improvement individualized teacher instruction and encouragement can produce are given by Odell and Cohick (1975). Use of revision, additional stimuli (e.g., magazines and passages from novels) and imaginative exercises and class discussions (e.g., regarding the reader's viewpoint and reactions on reading a given piece) produced greater interest and higher quality work on the part of the students.

INSTRUCTIONAL METHODS

The main concern of this section lies with the more universally applied or recommended strategies.

Keech and Thomas (1979) in a compendium of promising practices in composition instruction, warn against passing fads and gimmicks in the field of composition instruction. They suggest five criteria for selecting promising composition practices, including timeliness, ease of dissemination, observable effects and recommendations from the professional field of new approaches. Following is a list of worthwhile practices described by Keech and Thomas:

1. Using a letter box to increase student-teacher communication
2. One-to-one tutoring and personal writing "conferences"
3. Peer-feedback editing using reading/writing groups (see Peter Elbow's WRITING WITHOUT TEACHERS)
4. Brainstorming
5. Small group problem solving--especially appropriate for sentence-combining, formulating outlines, researching materials and brainstorming
6. Ongoing process journals
7. Student interviews (e.g., interviewing the teacher)
8. Oral language practice. Some researchers believe spoken language is operated on a higher level than written language and precedes it
9. Several different forms of daily writing, including journals, free writing and stream-of-consciousness writing
10. Inclusive teacher participation, especially in all writing activities
11. Writing poetry, compiling lists (of objects, colors, etc.), keeping dream journals, free associating and such imaginative combinations as naming the colors of sounds. These practices are based on recent understanding of right-brain activities, which contribute particularly to the perception and construction of patterns and connections and to whole-viewing.

12. Gradually increasing student activities level of abstraction from the personal and concrete (e.g., descriptive writing) to the impersonal and abstract (e.g., expository writing). James Pierce (BAWP) developed a curriculum reflecting this approach (which is based on Moffett's sequence of development).

13. Using the community, particularly as an audience

14. Using literature: writing additional lines into a story or adding a sequence to one

15. Modeling

16. Increasing vocabulary and refining mechanical skills through exercises

17. Sentence-combining

18. Using genre schemes and special formats, including poetry, story writing, essays, time writing, 'survival' writing (basic operational writing), witticism and journalistic forms and conventions

19. Audio-visual stimulation, especially for motivation, including: film, drama, sculpture, photography, drawing and dancing

20. Focused free writing

21. Outlining and clustering

22. Editing and proofreading, including role-taking, delayed re-reading, peer feedback and using a checklist

The use of students as instructors is another recommended practice. Forms of student tutoring include peer editing and evaluation, group writing, cross-age and peer tutoring. Tutors increase their own proficiency by teaching, elicit different kinds of responses from fellow students and increase teacher efficiency by reducing the teacher workload. Rogers (1971) says that "There is nothing so personality stretching--on both sides of the table--as for one student to help another and for each to grow in the process."

Elliott (1977) suggests that student tutoring is highly efficient because of the application of what Reissman and others term the "Helper-Therapy Principle," or the tutor's benefit from tutoring. This may include changing tutor-tutee roles to combat the "perpetual client syndrome."

Bronfenbrenner [1970] states that student tutoring may well be "the most promising possibility which the total school offers in furthering the development of the child." Elliott notes that systematically developed and tested tutorial programs are available and can be readily incorporated into an existing school or school system. He recommends that this be done to bring immediate benefits to students, without waiting for a profound or expensive restructuring of the system.

Most tutoring programs and research concerning tutoring involves reading and mathematics, not writing. However, studies such as Salomon and Achenbach's (1974) work concerning associative responding imply that writing instruction can benefit from this method. Salomon and Achenbach recommend the use of well-defined goals and highly structured tutoring materials. Under such circumstances, student tutors performed as well as adult tutors.

In a 1972 experiment, Lagana found that peer evaluation was as effective as teacher correction, and that it reduced the time expended in evaluation by the teacher. With peer evaluations, students wrote more and received more immediate feedback on their writing. Ford [1973] and Farrel [1977] are said by VanDeWeghe (1978) to have come to similar conclusions with peer grammar editing, using freshman English and junior high students, respectively. They even found peer evaluation to be more effective than the instructor's.

Sentence-combining (S-C) is another recommended instructional method used to narrow the gap between ability and performance. A student using this method combines several simple kernel sentences into a longer, more complex, more substantive sentence. Harold E. Nugent and Darryl LeDuc (1977)

list two types of S-C exercises: Frank O'Hare's "signalled" exercises and William Strong's "open" exercises. "Signalled" exercises provide a guiding signal or indication as to how the given sentences are to be combined. This approach provides "built-in success," which tends to encourage students and make them confident of their sentence production skills. The "open" approach to S-C provides no clues--students are expected to form their own connections in full.

Nugent and LeDuc advocate the "organic" approach to S-C, which focuses on the student's own writing. They warn that S-C is not a magic formula for writing success. Students must also know when not to combine sentences.

Marvin Klein (1976) relates the study of sentence structure to the development of writing skills and provides in-class tools designed to enable students to inductively discover certain fundamental characteristics of language structure.

Klein cites studies by Bateman and Zidonis [1966], Mellon [1969] and O'Hare [1974] to suggest that the ability to manipulate sentence structure is at least as important as invention or arrangement in the teaching of writing. He joins Mellon and others in urging educators to include S-C activities in their language arts curricula, and views them as complementary with rhetoric practice.

Winterowd (1980), who was involved in the Huntington Beach Composition Program, recounts that "our best teachers were bringing sentence-combining into the workshops, in the form of language games, the writing of parodies, and so on." The project's directors found that some students required extensive, carefully planned S-C work.

Mellon (1969) found that ninth graders' syntactic fluency can be enhanced through the study of transformational-generative grammar along

with exercises in sentence-combining. O'Hare (1971) replicated Mellon's study with seventh graders, but used S-C exercises only. He found that those students who practiced S-C wrote more syntactically mature sentences than their controls did, and that the overall quality of the compositions was higher. VanDeWeghe mentions that Stotsky (1975), in her comprehensive overview of related experiments, also concluded that sentence-combining activities do promote syntactic maturity and improve the overall quality of student writing. Many other researchers are cited who have come to the same conclusion.

Many educators have developed specific methods and approaches and implemented them in their schools. Some of these follow.

Eileen Tway suggests that students talk with each other while writing on the assumption that verbalizing one's own ideas leads to increased maturity of writing. She reports that this approach has been effective in motivating students and producing more interesting compositions. Kunz (1979) proposes that poetry be used in elementary level creative writing classes. Poetry is said to offer a greater range of expression and be less inhibiting than ordinary writing. It offers immediate rewards and cultivates students' sensitivity and self-worth. Weiss (1978) recommends a "case approach" to composition, using realistic assignments. This approach, he says, induces consciousness of oneself as a communicating writer of a particular point of view and interests students in solving problems through writing.

In a classroom research study, Patrick Woodworth and Catharine Keech (1980) also approached the belief that students write better and learn to write more eagerly when the classroom assignments and tests are made to resemble "real" opportunities to communicate.

Using the vehicle of a "Freshman Handbook," the authors observed that

this assignment was successful not only because students were writing about their own experiences with authority for an existing audience, but also because there was an exciting "sense of occasion" engendered by this "different" assignment.

A conclusion drawn after essays for the "Handbook" were scored holistically was that when the storytelling impulse is tapped and students are asked to write from personal experience, the possibility of purposeful, effective and fluent writing is increased, even if the audience is limited to a teacher or researcher. The study also raises important questions about the effects of audience specification on student writing.

TEACHER TRAINING

In order to adopt new writing programs and novel teaching approaches and methods, teachers need additional training. Most writers recommend inservice training or short summer sessions for that purpose.

L. K. Bouchard (1976) suggests that any teacher training course require its participants to write and to develop a conscious teaching philosophy and framework. By the end of the course, each participant should have produced a collection of writing ideas, a brief statement of his or her teaching philosophy, personal work in prose or poetry and an assessment (overview) of available teaching materials. Gebhardt (1976) stresses that teachers must understand teaching and language principles before they use them. The elements to be grasped include the structure and history of the English language; rhetoric; a theoretical framework of teaching; and reliable, productive methods for writing instruction. Several other sources concerning writing instruction are mentioned, including Murray's A WRITER TEACHES WRITING, Smith's TEACHER PREPARATION IN COMPOSITION, Moffett's TEACHING THE UNIVERSE OF DISCOURSE and Mandel's TEACHING WITHOUT JUDGING.

Fulwiler (1981) reports on workshops he designed and helped implement at Michigan Tech and lists seven composition related problem areas which these workshops identified: 1) motivation, 2) mechanics, 3) style, 4) reading, 5) critical thinking, 6) cognitive maturity, and 7) writing assignments.

Lindemann (1978) describes a five-week summer conference on writing instruction. Changing the teacher's attitude from that of arbiter to helper was one of the conference's purposes.

Casey (1979) calls for the development of long-term, inservice

programs. A writing course, according to Casey, should produce a change in teacher attitudes towards themselves and their students as writers. Attention should also be paid to the conditions that produce effective writing instruction.

Woodman (1979) discussed two-day presemester sessions for high school teachers, to be held in collaboration with local universities. These would include discussions of sentence-combining techniques, invention strategies, evaluation strategies, professional literature, curricular planning and peer criticism.

Mandel (1981) lists many teacher competencies to consider when structuring language arts curricula. These include: diagnosis; prescription; identifying obstructive behaviors; analysis of children's wants; use of positive reinforcement; individual treatment; maintaining a conducive work environment; shaping goal-oriented behavior; diminishing reinforcement when appropriate; allowing various student responses; keeping records; and ensuring the tangibility of opportunities for success.

Some teachers inservice education materials are available as instructional packages. One of these is the National Education Association's (1977) cassette instruction package. Travis Ball (1978) lists many sources of valuable, inexpensive (or free) materials.

MOTIVATION

Student motivation, or lack thereof, is one of the principal obstacles to writing instruction. Students are apprehensive about writing, don't know where to start or what to say, lack coherence and organization in their work, and see writing as an unjustified, onerous task.

One of the first questions to be answered in writing courses is, "Why write?" Rupley (1976) mentions several reasons for teaching creative writing. These include release of tensions and anxieties and the inherently rewarding experience which writing provides. Other writers mention the functionality of writing and writing's use as a tool to the exploration and understanding of self and others.

Rupley identifies a number of resources which offer approaches to creative writing. Furner's approach, which assumes the primacy of oral language over written language, is directed at the elementary grades and employs creative dramatics as part of the input and motivation. Elizabeth Hunger's work is also cited. She identifies three areas in which teachers can encourage their students to express themselves creatively: content, language and process.

Stanchfield (1976) believes teachers must have self-esteem and enthusiasm to encourage their students. Stanchfield explains the "Pygmalion effect" in teaching, where students who are considered (justly or unjustly) bright are taught more and learn more than those considered dull. Covington and Omelich (1979) also investigate teacher-student and other motivational dynamics. They feel a framework should be provided where realistic goal setting, appropriate task analysis--and reasonable effort--assure repeated success. (It may be noted that this kind of framework is one of the key characteristics of mastery learning programs.)

Exciting, frightening and "real" subjects are mentioned as being of most interest to students. Also, in order to have students' work appreciated, it must be visible. Stanchfield recommends that the teacher reward simple tasks, positive attitude and all correct answers. A student's effectiveness increases with success.

Boettcher (1977) points to the need to link the gap between students' creative talking and dull writing. Schwartz (1979) sees talking as a useful preliminary to writing. Talking is conducive to idea borrowing and collective brainstorming, reduces prewriting tensions and produces an "electricity of ideas" that provides an impetus for writing. Schwartz tells teachers to accept and encourage nonconventional, personal answers to their questions and to use open-ended questions in stimulating prewriting discussions.

Some educators use creative approaches to reduce their students' apprehension of writing and to familiarize them with the writing process. DeSalvo (1979) says showing films of writers working and discussing their work demonstrates to students that writing is a natural and agreeable process. Staton (1980) describes journal writing as contributing to both writing and personal development. Murray (1976) argues that students can be motivated if their teachers join them in writing and revising. Carlisle and Speidel (1979) recount the use of local history to stimulate students and provide them with a sense of self as a writer. Gonzales (1980) recommends that elementary schools organize student-author centers where student books would be displayed. A program of this type, implemented in the Grace Miller School, LaVerne, California, is said to have induced great enthusiasm for writing among students and a noticeable increase in student writing proficiency.

ASSESSMENT

Two viable approaches to the assessment of writing proficiency are the indirect and direct methods (Stiggins, 1980). The indirect method relies on objective tests. The direct method, which we shall explore in this chapter, relies on actual samples of student writing to judge proficiency.

In direct assessment, trained raters evaluate work specimens along internalized criteria, relying on test items developed for evaluation of particular skills. Principal scoring methods used in direct evaluation are holistic scoring, analytical scoring and primary trait scoring.

Holistic evaluation of writing asks raters to judge the overall effectiveness of a piece of writing as a communication. The readers rank the different works evaluated using a set rating scale. Typically, each paper is read by two readers to improve score reliability. Brown (1977) points out that holistic scoring is not a satisfactory system for evaluating growth nor to judge the real quality of the top-scoring compositions. Holistic writing assessment guides for K-8 and 9-12 are available from the California State Department of Education. A package on creating a writing assessment plan based on holistically scored essays is available from the UCLA Center for the Study of Evaluation.

Analytical evaluation of writing requires raters to isolate one or more characteristics of a written piece and to score them individually. This method is precise and useful when a focus on specific elements of writing, such as punctuation, syntax or usage, is desired. However, the overall quality of a piece of writing is hard to estimate when using this method.

The T-unit analysis is a commonly used analytical scoring method. It may be used in primary trait scoring as well. A T-unit is the smallest

unit which could, by itself, be considered a sentence. T-unit analysis provides a measure of syntactical sophistication and is widely used in evaluating syntactical maturity and development.

Primary trait scoring (PTS) is a writing task scoring system developed by the National Assessment of Educational Progress (NAEP). The principal assumption underlying PTS is that writing is done in reference to an audience, and should be evaluated in terms of its effects upon that audience (Mullis, 1980). Each kind of writing (each kind of audience) demands a different approach; that key approach is the primary trait of the given piece of writing. The presence or absence of its appropriate primary trait determines its success.

The scoring criteria in the PTS method are the identified features that would contribute to the success of a given piece of writing. Writing can be scored for organization, content, originality, syntax, mechanics and so forth. Also, a student can be asked to write particular forms of writing, such as organized reports, imaginative writing or descriptive letters.

Hendrickson (1980) explains that "holistic and primary trait analyses are not alternatives to each other...The two approaches are only alternatives in the sense that with limited resources of time and money, not all types of analyses can be undertaken." Discussing the Eugene (Oregon) Writing Project (1977), Hendrickson notes that data from primary trait analysis were especially useful to elementary and junior high principals and language arts teachers in identifying specific problem areas.

A comparison of scoring methods for direct writing assessment is presented in NWREL, 1980, "Direct Measures of Writing Skill: Issues and Applications".

Prater and Padia (1980) studied agreement between holistic and analytic scores and found a high score correlation.

Brown (1978) makes several suggestions about how to develop an ideal assessing instrument.

An assessment instrument--the Diagnostic Evaluation of Writing Skills (DEWS)--is described by Weiner (1980). As a basis for evaluation, a simple 10- to 50-minute writing assignment is used; assessment criteria are detailed. It is reported that this assessment method has been tested successfully by Kagan [1977-79].

Chew and Schlawin (1978) present a writing manual for grades 1-12 based on a summer inservice writing skills workshop. The work includes detailed lesson plans, a bibliography of teacher resources and suggestions for using the community as a resource for expository writing.

The California State Department of Education developed sample writing exercises and scoring guides for grades 4-11 (1980). These are designed to assess individual student proficiencies in the language arts. The exercises are modeled after Kinneavy's three categories of discourse. Both holistic and analytic scoring guides are provided.

Finally, Ann Humes (1980) has developed particular specifications for 1-6 writing skills assessment. Suggestions for expanding and improving language arts skills include the use of sentence extension (S-E) strategies. It should be noted that these specifications are based on existing school texts as well as a literature search. They reflect what <u>is</u> rather than what <u>should be</u>, to the extent that these two differ.

In making a decision as to whether to use direct or indirect assessment methods, the advantages and disadvantages of each should be weighed.

Direct assessment offers the advantages of a highly reliable stimulus and response, application to real world circumstances, high credibility to the examinee and low development costs. Its potential disadvantages

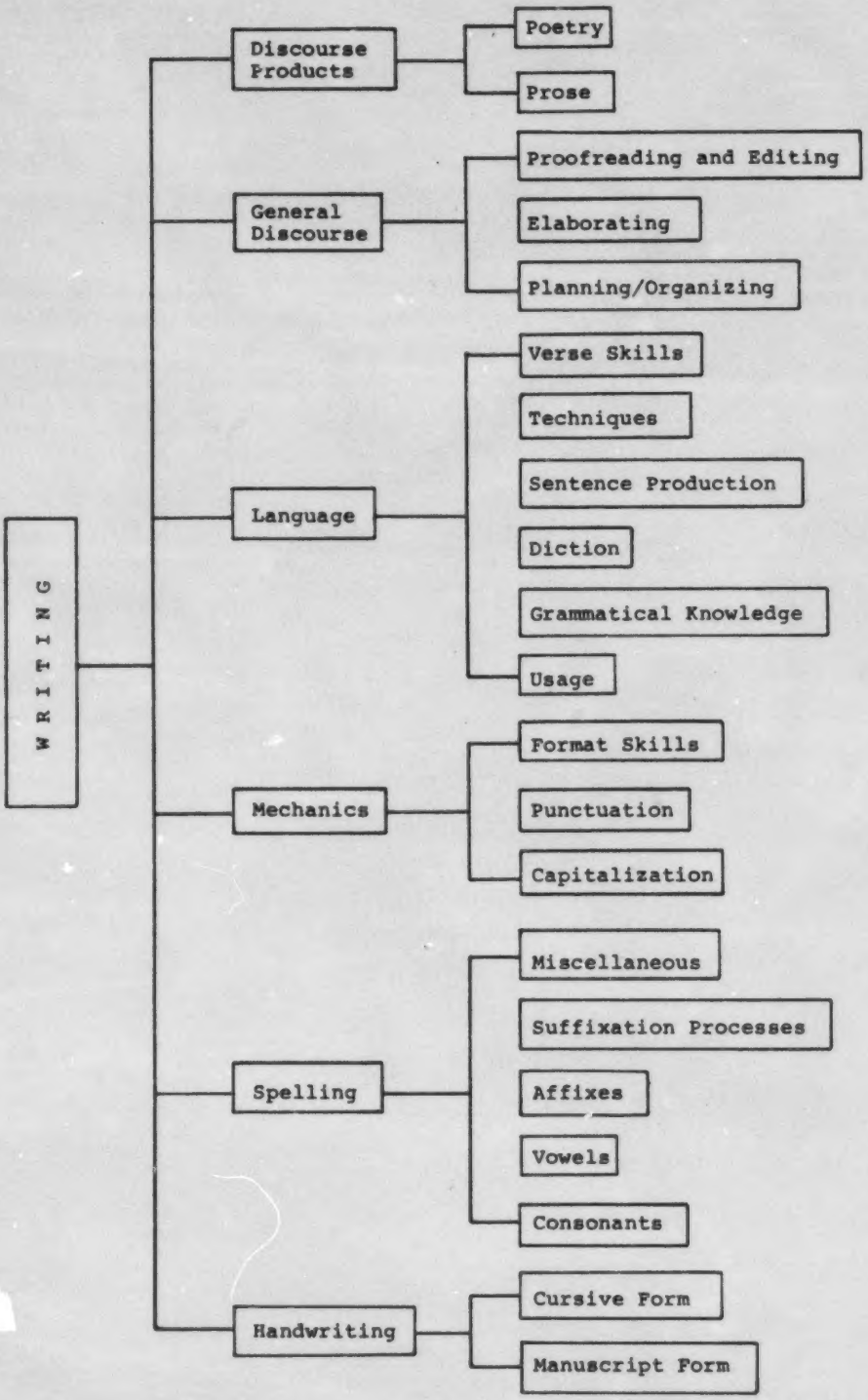
include the high cost of scoring and the lack of standardized assessed proficiencies.

Indirect assessment offers the advantages of high score reliability, low test scoring cost, and high control of the nature of the skills tested. Disadvantages include the lack of correspondence to real world writing tasks, a heavy reliance on reading skills and a possible lack of test face validity.

Further information regarding assessment criteria and practice is included in Appendix A and Table 2, which follows.

Table 2

DIAGRAM OF LANGUAGE SKILLS FRAMEWORK FOR WRITING*



*Humes, Ann. Writing Skills for Grades 1-6. Technical Note. Southwest Regional Laboratory for Educational Research and Development, Los Alamitos, California, December 31, 1979.

CONCLUSIONS

Cognitive abilities and learning needs of students influence curriculum program formation, competencies instruction scheduling and corresponding teaching methods selection.

Writing assessment is developed with reference to achievement goals, implemented with respect to students' particular levels of competence and used in accord with the organizational structure of a particular program.

Students are most notably deficient in both the conceptual aspects of writing (organization, idea generation, language usage, etc.) and its practical aspects (mechanics, applying grammar, etc.). These deficiencies are due both to laxity in writing instruction and to inappropriate teaching procedures and undertrained writing instructors. Key student writing competencies to be targeted to improve the state of writing are:

1. The ability to think concisely and argue with reference to context and audience.
2. The ability to generate ideas relevant to specific work and to organize them coherently and meaningfully with reference to each other and to the work as a whole unit of communication.
3. The ability to evaluate, edit and proofread completed work.

Writing is essentially an act of structuring experience. As such, it forms part of other natural cognitive processes and should not be regarded as a product. However, it is a more formal process than other forms of communication, such as speech, and requires active exploration and instruction. The object of writing instruction is to develop the writer's fluency, syntactic maturity, vocabulary, writing organization and decodability, descriptive and expository ability and conscious evaluation and understanding of the writing process. Grammar and mechanics are secondary to understanding, but should be cultivated as necessary to functional communication.

Writing programs such as the Bay Area Writing Project are successful in training writing teachers and providing appropriate instructional strategies because they address concrete writing needs and the teacher-student interaction necessary to meet them. These and other successful programs understand writing as a process and emphasize increased student feedback and teacher participation in the learning environment.

Structuring and sequencing of writing programs should be designed in view of students' cognitive-developmental capacity. Paragraph writing which calls for the child to assume the audience's viewpoint cannot be demanded of children who have not yet transcended their original egocentricity. Mirroring the child's development, teaching levels should progress from simple to more complex, absorbing and integrating prior understanding and skills. An example of this approach is the recommended use of sentence-combining exercises where an increasing number of increasingly complex kernel sentences are used. It is evident that students have different elemental needs at different stages of development, not only different cognitive abilities. These can be harnessed to increase writing motivation and productivity. Exercises which consider both ability and need would prove most constructive.

An additional factor to be considered in the developmental context is the nature of the learning environment. When students are able to work together and to edit, or at least comment on, each other's work, a flexible, cooperative learning environment would be most conducive to learning, with the instructor as a guiding and correcting influence. When students need definite, structured work offering concrete rewards and instruction in mechanics and simple written work, the learning environment should be more structured and the teacher's role more pivotal. A rigid class framework across class grades is not desirable for constructive learning. Primary

factors to be considered in structuring the learning environment are: class size; number of teachers per class; demands of the learning material; students' developmental stage; and learning needs. Budget is usually a negatively operating component. By distributing more teachers where they are essential and less where they are secondary, a balance of efficiency and economy may be achieved.

A properly coordinated learning environment contributes considerably to student motivation. Writing is an extension of students' natural expression and need only be properly encouraged. Teachers should recognize that errors are natural and inevitable, and not necessarily a sign of poor effort or indifference. Errors should be used primarily to understand student difficulties. Motivation to write seems to benefit from diverse and varied stimuli, which also tend to heighten students' consciousness of themselves as organizers of ideas and stimuli and as communicators. Age (grade level) is the primary control of the nature of stimuli; however, many experiences and materials, such as poetry, are appropriate to all grade levels.

When emphasizing process at the intermediate and higher levels, activities such as sentence-combining, and the study of transformational generative grammar using nontraditional work exercises, are most successful. Student-teacher conferences and peer evaluation may also be implemented at different stages of the writing process. Student tutoring and student journals are useful at all grade levels. Particular care should be taken to require student writing in different modes of expression. Although mode emphasis may shift with respect to grade level, increased use of expressive written work is most constructive and most relevant to other cognitive operations. Study of traditional grammar, per se, is not recommended as a primary activity.

Writing assessment is highly dependent on the kind of work evaluated. The purpose of evaluation should always be clear. "Bleeding" a paper is never recommended. Assessment should be as positive as possible, concentrating on several specific aims and praising mastery where it is evident. For school purposes, direct assessment should be used. Since the purpose of writing is communicative expression, holistic evaluation seems most appropriate. On the other hand, learning and mastery proceed in a graduated sequence, requiring that attention be given to particular subjects, thus calling for the more specific criteria and evaluation of analytic assessment. The solution seems to be a combination of these successful elements. A holistic framework integrating established curricular and/or departmental guidelines may prove best. Thus instructors would be cognizant of particular aims established for their content area when evaluating works as complete units of communication. Primary trait analysis may be used by departments or particular teachers in establishing these guidelines for evaluation. It is important that both students and teachers know the aims and evaluation criteria for the writing at hand. Not all essays written need be scored. Evaluation should be based on several essays, preferably of different writing modes.

It is desirable that all school departments realize the importance and relevance of writing, and participate in determining appropriate criteria for writing and writing evaluation. For writing instruction to succeed, writing activities must be supported outside the English classroom. Cooperation between teachers of different departments would bridge the gap between writing theory and practice. Inschool teacher conferences and curriculum development meetings should take place, both inter- and intra-departmentally. If external assessment of school writing needs is necessary, selected teachers may be sent to writing workshops, return as

teacher/consultants, and help redesign writing programs in their own school. If this method is not feasible, external consultants may be called to provide inservice workshops.

Writing curricula must be both internally coherent and integrated within the greater learning framework. Progression through various curriculum levels relies on understanding of and fluency in previously learned materials. Possibly the teacher/development approach to mastery learning should be used, since it: a) allows for teacher determination of instructional material construction and program focus, and b) assures a clear instructional sequence incorporating achievement goals determined at the school or departmental level.

Finally, the new approaches to teaching, curriculum development and instructional goals should be carefully considered by school administrators.

School administrators might look at the recent work of Allan A. Glatthorn (1981). Glatthorn offers skills to principals that would lead to a schoolwide writing improvement effort, including steps that principals can take in collaboration with their teachers. Glatthorn stresses that the administrator, if adequately prepared, can provide the best direction for instructional writing programs.

APPENDIX

This Appendix provides additional information concerning specifications for curriculum development and curriculum models in the language arts. For further information, consult the bibliography.

I. State Competencies for Writing: Grades K-6

Technical Note. Lawlor, Joseph, Southwest Regional Laboratory, Los Alamos, California, 1979. This is a list of writing skills compiled from an analysis and synthesis of seven state competency lists. Letters in grade columns indicate the assessment levels specified by each state:

F = Florida

G = Georgia

L = Louisiana

M = Michigan

O = Oklahoma

TN = Tennessee

TX = Texas

SKILLS AT THE WORD PART LEVEL	Grade Level for Assessment						
	K	1	2	3	4	5	6
HANDWRITING							
Readiness							
1. Manipulates large marking crayons, paint brushes, and scissors	TN,G	L					
2. Demonstrates left to right and top to bottom orientation		L					
3. Traces circles and lines (slant, straight)		L					
4. Traces shapes (circle, triangle, square, rectangle, half circle)		L					
5. Follows mazes		L					
6. Reproduces shapes (circle, triangle, square, rectangle, half circle)		L					
7. Holds and uses a primary pencil correctly		TN,G	L				
Manuscript							
1. Uses correct paper position and posture for manuscript writing		TN	L				
2. Identifies and traces manuscript letters		L					
3. Writes lower-case and upper-case manuscript letters		TN,O	L,F				
4. Writes numbers (1-10)		L	F				
5. Reduces size of letters				TX			

SKILLS AT THE WORD PART LEVEL (cont.)	Grade Level for Assessment						
	K	1	2	3	4	5	6
Cursive							
1. Identifies all upper-case and lower-case cursive forms				TX,L	F		
2. Uses correct paper position and alignment for writing lower-case and upper-case cursive letters				TN	L,F		TX
3. Uses uniform size and shape of cursive letters				G	TN		TX
SPELLING							
Sound Discrimination							
1. Identifies words that have the same initial sound		L					
Consonants							
1. Spells initial consonant sounds				O	G,L		
2. Spells final consonant sounds					G	L	
3. Spells initial consonant clusters							L
4. Spells initial and final consonant digraphs				O	G		L
5. Spells silent consonants.				O			L
6. Spells variant sounds of c and g as cat and cent, gentle and go				O			L
Vowels							
1. Spells short-vowel sounds				O	G	L	
2. Spells long-vowel sounds				O	G	L	

SKILLS AT THE WORD PART LEVEL (cont.)	Grade Level for Assessment						
	K	1	2	3	4	5	6
Vowels (continued)							
3. Spells words containing the le/el digraph							TX
4. Spells variant vowel sounds: /ȯ/ as in ball, saw, caught; /ū/ as in food, moon, pool; /u̇/ as in book, foot, stood					O		L
Miscellaneous							
1. Spells common prefixes/suffixes						O	TN,O

SKILLS AT THE WORD/PHRASE LEVEL	Grade Level for Assessment						
	K	1	2	3	4	5	6
HANDWRITING							
Manuscript							
1. Writes name and simple words in manuscript with correct letter formation and spacing		O,TN	L,F	TX			
Cursive							
1. Uses proper spacing between letters/words in cursive				G,O			TX
SPELLING							
Sound Discrimination							
1. Spells words that rhyme				TN			
Vowels							
1. Spells phonetically regular words with the CVC pattern				O		L	
2. Spells one-syllable words with the V-C-final e spelling pattern				O,G			L
Prefixes							
1. Spells new words by adding prefixes						G	TN,G
Suffixes							
1. Spells plurals of nouns by adding -s			F,G	L,O			
2. Spells plurals of nouns by adding -es			F,G	O		L	
3. Spells verbs with -ing		G		TX,O	L		

SKILLS AT THE WORD/PHRASE LEVEL (cont.)	Grade Level for Assessment						
	K	1	2	3	4	5	6
Suffixes (continued)							
4. Spells past tense forms of verbs with -ed ending		G		O			L
5. Spells new words by adding derivational suffixes						G	TN,G
Suffixation Processes							
1. Spells new words by changing y to i when adding suffixes				G			
2. Spells new words by dropping final e when adding suffixes					O		L,TX
3. Spells new words by doubling the final consonant when adding suffixes					O	G	TX
Miscellaneous							
1. Spells common contractions				M,TX TN	F,O		L
2. Spells compound words					L	L,TN	
3. Spells high frequency words			F	L,TN	F		L
4. Spells common abbreviations					TN		TX
5. Spells own address			L		F		
6. Spells the basic color words				L			
7. Spells the number names through 10				L			
8. Spells the number names through 100							L
9. Spells the days of the week			TN		L		
10. Spells the months of the year			TN		L		

SKILLS AT THE WORD/PHRASE LEVEL (cont.)	Grade Level for Assessment						
	K	1	2	3	4	5	6
MECHANICS							
Capitalization							
1. Capitalizes proper nouns:				M,TX	TN		
a. days of week			L,O		F		
b. months			L,O		F		
c. holidays			L		O		
d. streets, towns, states		G		L,O	F		
e. persons and pets		O,G		L	F		
2. Capitalizes proper adjectives						O	
3. Capitalizes pronoun I		G	F	L,M,O			
4. Capitalizes first letter in titles		G			F,O		
5. Capitalizes first letter in initials and abbreviations				L,TX	F,O		
6. Capitalizes first word in greeting and closing of letters					F	O	M
Punctuation							
1. Uses comma in dates			G	L,M	F,TN O		TX
2. Uses comma between city and state			G	L,M	TN,F O		
3. Uses comma after greeting and closing of letters			G	L	O,F		TX,M
4. Uses period at the end of abbreviations and initials				TX	O,F		M
5. Uses apostrophe in possessives			TN,O				M
6. Uses colon after greeting in business letters					O		
7. Uses colon for time designations				L			TN,M TX

SKILLS AT THE WORD/PHRASE LEVEL (cont.)	Grade Level for Assessment						
	K	1	2	3	4	5	6
Punctuation (continued)							
8. Uses hyphen for dividing word at end of a line						O	TX
9. Underlines book titles							TX
Format Skills							
1. Completes forms requesting name, age, phone number, address				TN	F		M
2. Writes the address and return address on envelopes				M	F,TN		
LANGUAGE							
Usage							
1. Distinguishes common/proper nouns					TN	L	O
2. Uses singular/plural noun forms			F	TN	TN		
3. Uses appropriate singular possessive pronouns				L			
4. Uses appropriate plural possessive pronouns							L
5. Uses articles appropriately				L			
Diction							
1. Uses specific rather than general terms						O	TX
2. Uses terms that evoke sensory perception						L,O	M,G
3. Uses terms that designate location		L					
4. Uses terms that describe color		L					

SKILLS AT THE WORD/PHRASE LEVEL (cont.)	Grade Level for Assessment						
	K	1	2	3	4	5	6
Diction (continued)							
5. Uses terms that describe emotions		L		M			
6. Uses terms that describe shape and size				L			
7. Uses synonyms/antonyms			G	TN			
8. Uses transitional words of time in a story: before, after, next, when				TX			
9. Uses denotative/connotative word meaning						G	

SKILLS AT THE SENTENCE LEVEL	Grade Level for Assessment						
	K	1	2	3	4	5	6
HANDWRITING							
Manuscript							
1. Writes sentences from dictation		O	TN				
2. Writes simple sentences in manuscript with correct letter formation and spacing between words		G,O, TN	L,F	TX			
3. Writes with reasonable speed in manuscript form			TN	L			
Cursive							
1. Writes sentences from dictation							TN
2. Writes with reasonable speed in cursive form							TN, TX
SPELLING							
Miscellaneous							
1. Spells homophones				TN	O		
MECHANICS							
Capitalization							
1. Capitalizes first word in sentences		G	F, TN,O				
Punctuation							
1. Uses period to end declarative sentences		G	F,TN O	L,M, TX			
2. Uses period to end imperative sentences			TN	M	L		

SKILLS AT THE SENTENCE LEVEL (cont.)	Grade Level for Assessment						
	K	1	2	3	4	5	6
Punctuation (continued)							
3. Uses question mark to end interrogative sentences		G	F,TN O	L,M, TX			
4. Uses exclamation point to end exclamatory sentences			TN	L,M TX		O	
5. Uses comma to separate items in a series					O,L	TN	M
6. Uses comma in direct address						O,TN	TX,M
7. Uses comma to separate elements of a sentence: words, phrases, clauses						TN,O	TX
8. Uses semicolon							TN
9. Uses parentheses							M
LANGUAGE							
Usage							
1. Writes sentences in standard word order				TX	F	G	
2. Uses correct word order for modifiers: adjective-noun; verb-adverb							L
3. Writes sentences in which the subject and verb agree						G	L,TX
4. Uses appropriate nominative/ objective pronoun forms				L,TN			
5. Uses inflected forms of regular verbs			F	TN		G	

SKILLS AT THE SENTENCE LEVEL (cont.)	Grade Level for Assessment						
	K	1	2	3	4	5	6
Usage (continued)							
6. Uses inflected forms of irregular verbs					O,TN	TN,G	
7. Uses adjectives				G	TN		
8. Uses comparative and superlative adjective forms					G		
9. Uses adverbs				G		TN	
10. Uses conjunctions				L			
Grammatical Knowledge							
1. Identifies types of sentences:							
a. declarative			G	TN,L	F,O		
b. interrogative				TN,L	F,O		L
c. imperative							O
d. exclamatory						O	
2. Identifies subject and predicate						TN	O,L
3. Identifies noun phrases in sentences					G		
4. Identifies verb phrases in sentences					G		
5. Identifies parts of speech in sentences							TN,O
6. Uses appropriate parts of speech in sentences				TN			
7. Identifies complete sentences as opposed to fragments				G	O	L	TX, TN
8. Identifies run-on sentences							M,TX

SKILLS AT THE SENTENCE LEVEL (cont.)	Grade Level for Assessment						
	K	1	2	3	4	5	6
Sentence Production							
1. Writes simple sentences			TN				
2. Writes compound sentences					T	TN	TX
3. Writes complex sentences							TX
4. Expands sentences using single-word modifiers							G, L,O
5. Expands sentences using clauses							O,M

SKILLS AT THE PARAGRAPH LEVEL	Grade Level for Assessment						
	K	1	2	3	4	5	6
MECHANICS							
Capitalization							
1. Capitalizes first word in dialogue quotations					O		
Punctuation							
1. Uses quotation marks for dialogue						TN,O	TX,M
2. Uses comma in dialogue quotations							TX,M
LANGUAGE							
Techniques							
1. Uses transition between paragraphs/ within paragraphs							M,G
Paragraph Production							
1. Organizes a series of sentences into a paragraph				L	F,O, G		TX, TN
2. Indents first word of paragraph				G			TN, TX
3. Writes topic sentences						G	
4. Writes supporting sentences for topic sentences				TN,M	F	TN	O

SKILLS AT THE DISCOURSE LEVEL	Grade Level for Assessment						
	K	1	2	3	4	5	6
GENERAL DISCOURSE							
Planning							
1. Limits the topic when given a general subject					O,G		TX
2. Writes notes on a topic							O
3. Constructs a topic outline					G		M,TN, O
Elaborating							
1. Writes titles							TN
2. Uses consistent verb tense							TX
3. Uses appropriate formal/informal language						G	TX
Proofreading and Editing							
1. Proofreads paragraphs for final copy				TX	G		TN, TX
WRITING TYPES							
Descriptive Writing Skills							
1. Arranges description in spatial order					G		TX
Descriptive Writing Products							
1. Writes descriptions of persons, places, or things				TX		L,G	
2. Writes thank-you notes			G	TN		O	
Narrative Writing Skills							
1. Arranges narrative events in chronological order					G		TX,L

SKILLS AT THE DISCOURSE LEVEL (cont.)	Grade Level for Assessment						
	K	1	2	3	4	5	6
Narrative Writing Skills (continued)							
2. Uses language appropriate to the tone and mood of stories							TX
3. Completes open-ended stories							L
Narrative Writing Products							
1. Writes personal narratives			G	TX		O	
2. Writes imaginative stories				O	G		L
3. Writes biographies						G	TX
4. Writes plays				M	G		
Expository Writing Skills							
1. Arranges factual content in order of importance							TX
2. Arranges factual content for comparison/contrast						L,G	TX
Expository Writing Products							
1. Writes summaries					G	TN,O	TX,M
2. Writes directions							M,TN
3. Writes messages					F	L	
4. Writes news articles				M			TX
5. Writes minutes of meetings							G
6. Writes invitations			F,G		TN	O	
7. Writes announcements			F	G	TN	O	

SKILLS AT THE DISCOURSE LEVEL (cont.)	Grade Level for Assessment						
	K	1	2	3	4	5	6
Persuasive Writing Skills							
1. Writes on the same topic from different viewpoints						G	
Persuasive Writing Products							
1. Writes advertisements							TX
2. Writes television/radio commercials							TX
3. Writes editorials						G	
4. Writes critical reviews							TX,TN
Format-Oriented Products							
1. Writes personal letters		G		M	F,TN	O	
2. Writes business letters						G	M,TN, O
3. Writes journals				L,M		G	TX
4. Writes lists							L
POETRY							
1. Writes poems				O,G			
2. Writes limericks				M			
3. Writes free verse				M			
4. Writes haiku poems				M			

II. English Language Framework for California Public Schools, K-12

California State Department of Education, Sacramento, 1978. This is an evaluation grid for teaching strategies for individual students or an entire class. A complete framework is detailed in the study mentioned above.

Students' mode of response	Number of responses 1	2	3	4	5	6	7	8	9	10	11	n
Speaking and listening												
Role playing												
Sociodrama												
Improvisation												
Debate												
Discussion												
Buzz group												
Report												
Symposium												
Other												
Writing												
Objective test												
Short answer												
Paragraph												
Multiple paragraph composition												
Narration												
Drama												
Poetry												
Monologue												
Diary												
Journal												
Log												
Reflection												
Sensory recording												
Autobiography												
Other												
Nonverbal												
Pantomime												
Charades												
Art forms												
Viewing												
Listening												
Other												

NOTE: Teacher and students can make these charts for themselves, adding such other categories as: choral reading, questioning, interviewing, sharing and telling, reading aloud, and so forth.

III. Language Arts Task Force Scope and Sequence for Writing Skills K-12

Revised Edition, Mounds View Public Schools, St. Paul, Minnesota, 1977.

Note: Modifications of the following Scope and Sequence timetable made recently are explained in the report.

CATEGORIES	SKILLS	GRADES												
I. SENTENCE STRUCTURE		K	1	2	3	4	5	6	7	8	9	10	11	12
A. Writing readiness	1. "Oral" sentence development	I	X	M										
	a. Show and tell	M												
	2. Storytime													
	a. Listen attentively	M												
	b. Do experience chart (draw picture of one event from story and interpret)	M												
	c. Place up to 4 events in proper sequence	I	X	M										
	d. Place up to 8 events in proper sequence		I	X	M									
B. Understanding the idea of a simple sentence	1. Group of words	I	X	X	M									
	2. Subject-verb		I	X	X	X	X	X	X	M				
	3. Capital letter	I	X	X	X	X	M							
	4. End punctuation		I	X	X	X	X	M						
	5. One complete thought		I	X	X	X	X	X	X	M				
C. Purposes of sentences	1. Declarative		I	X	X	M								
	2. Interrogative		I	X	X	M								
	3. Imperative				I	X	X	M						
	4. Exclamatory				I	X	X	M						
D. Function of words in a sentence (word classes)	1. Noun			I	X	X	X	M						
	2. Verb			I	X	X	X	M						
	3. Adjective			I	X	X	X	X	X	X	M			

KEY: I = Introduction to Skill
X = Teaching and Refinement of Skills
M = Mastery of Skill

CATEGORIES	SKILLS	GRADES												
		K	1	2	3	4	5	6	7	8	9	10	11	12
	4. Adverb				I	X	X	X	X	X	M	→		
	5. Pronoun				I	X	X	X	X	X	M	→		
	6. Preposition					I	X	X	X	X	M	→		
	7. Interjection					I	X	X	X	X	M	→		
	8. Conjunction					I	X	X	X	X	M	→		
E. Sentence patterns	1. S-V		I	X	X	X	M	→				→		
	2. S-V-DO								I	X	M	→		
	3. S-V-IO-DO								I	X	M	→		
	4. S-LV-C								I	X	M	→		
	5. S-V-O-C								I	X	M	→		
F. Punctuation	1. Period		I	X	X	M	→					→		
	2. Exclamation point			I	X	X	X	X	M	→		→		
	3. Question mark		I	X	X	M	→					→		
	4. Comma			I	X	X	X	X	X	M	→			
	5. Colon					I	X	X	X	X	X	M	→	
	6. Semicolon						I	X	X	X	X	M	→	
	7. Quotation marks					I	X	X	X	X	X	M	→	
	8. Hyphens			I	X	X	X	M	→			→		
	9. Possessive			I	X	X	X	X	X	M	→	→		
	10. Parenthesis					I	X	X	X	X	M	→		

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CATEGORIES	SKILLS	GRADES												
		K	1	2	3	4	5	6	7	8	9	10	11	12
	11. Underlining						I	X	X	M	→	→	→	→
	12. Ellipsis										I	X	X	X
	13. Brackets											I	→	→
	14. Dash											I	→	→
G. Types of sentences	1. Simple sentences		I	X	X	X	M	→	→	→	→	→	→	→
	2. Compound sentences					I	X	X	X	X	M	→	→	→
	3. Complex sentences								I	X	X	X	X	M
	4. Compound-complex sentences										I	X	X	X
H. Phrases	1. Noun phrase		I	X	X	X	X	X	X	M	→	→	→	→
	2. Verb phrase		I	X	X	X	X	X	X	M	→	→	→	→
	3. Prepositional						I	X	X	X	M	→	→	→
	4. Verbals											I	X	M
	5. Appositives								I	X	X	X	M	→
I. Clauses	1. Independent								I	X	X	M	→	→
	2. Dependent								I	X	X	X	X	M
	a. Adjective										I	X	X	M
	b. Adverb										I	X	X	M
	c. Noun										I	M	→	→
J. Sentence style	1. Parallel structure										I	X	X	M
	2. Periodic sentence												I	M

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CATEGORIES	SKILLS	GRADES												
		K	1	2	3	4	5	6	7	8	9	10	11	12
	3. Expanded sentence												I	M
II. PARAGRAPH STRUCTURE														
A. Visual recognition			I	X	X	M	→	→	→	→	→	→	→	→
B. Structural form					I	M	→	→	→	→	→	→	→	→
C. Components of a paragraph	1. Topic sentence					I	X	X	X	X	M	→	→	→
	2. Supportive details					I	X	X	X	X	M	→	→	→
	3. Concluding sentence					I	X	X	X	X	M	→	→	→
D. Planning and writing a paragraph	1. Topic sentence					I	X	X	X	X	X	M	→	→
	2. Supportive details					I	X	X	X	X	X	M	→	→
	3. Concluding sentence					I	X	X	X	X	X	M	→	→
E. Ordering of ideas	1. Chronological order			I	X	X	X	X	X	X	M	→	→	→
	2. Cause and effect								I	X	X	X	X	M
	3. Spatial					I	X	X	X	X	M	→	→	→
F. Techniques of developing ideas in a paragraph	1. Examples						I	X	X	X	M	→	→	→
	2. Comparison, contrast						I	X	X	X	M	→	→	→
	3. Statistics								I	X	X	M	→	→
	4. Categorizing										I	M	→	→
	5. Inductive										I	X	X	X
	6. Deductive										I	X	X	X
	7. Cause and effect										I	X	X	X

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CATEGORIES	SKILLS	GRADES												
		K	1	2	3	4	5	6	7	8	9	10	11	12
	8. Analogy											I	X	X
G. Sentence variety within a paragraph	1. Word order								I	X	X	X	X	M
	2. Length of sentence								I	X	X	X	X	M
	3. Variety of sentence patterns								I	X	X	X	X	M
	4. Vary sentence beginnings					I	X	X	X	X	X	X	X	M
H. Point of view within a paragraph	1. Objective-subjective								I	X	X	M	→	
I. Correct use of verb tense	1. Simple tenses					I	X	X	M	→				
	2. Perfect tenses								I	X	M	→		
J. Appropriate use of active and passive voice									I	X	X	X	X	M
K. Use of pronouns and their antecedents in a paragraph								I	X	X	M	→		
L. Titles			I	X	X	X	X	X	X	X	X	X	X	X

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CATEGORIES	SKILLS	GRADES												
III. COMPOSITION		K	1	2	3	4	5	6	7	8	9	10	11	12
A. Understanding the idea of a composition	1. More than one paragraph				I	X	X	X	X	X	M	→	→	→
(Visual recognition and actual writing of composition)	2. Develops several aspects of theme					I	X	X	X	X	M	→	→	→
	3. Plan of organization					I	X	X	X	X	M	→	→	→
	a. Introductory paragraph					I	X	X	X	X	M	→	→	→
	b. Body supporting paragraphs					I	X	X	X	X	M	→	→	→
	c. Concluding paragraph					I	X	X	X	X	M	→	→	→
	4. Student writes a rough draft and final copy					I	X	X	X	X	M	→	→	→
	NOTE: Discussion (pre-writing) should precede actual writing													
B. Limiting the topic	1. Focusing on one area					I	X	X	X	X	M	→	→	→
C. Transitions between paragraphs	1. Addition										I	X	X	M
	2. Contradiction										I	X	X	M
	3. Emphasis										I	X	X	M
D. Formal outline	1. Used where appropriate					I	X	X	X	X	M	→	→	→
E. Techniques of paragraph development within composition	Following methods used:													
	1. Example										I	X	X	M
	2. Comparison, contrast										I	X	X	M
	3. Statistics										I	X	X	M
	4. Categorize										I	X	X	M

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CATEGORIES	SKILLS	GRADES												
		K	1	2	3	4	5	6	7	8	9	10	11	12
	5. Inductive											I	X	X
	6. Deductive											I	X	X
	7. Cause and effect											I	X	X
	8. Analogy											I	X	X
F. Writing for specific audience	1. (altering style and tone accordingly)		I	X	X	X	X	X	X	X	M	→	→	→
G. Titles	1. Creating best title		I	X	X	X	X	X	X	X	X	X	X	X

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CATEGORIES	SKILLS	GRADES												
*IV RESEARCH PAPER SKILLS		K	1	2	3	4	5	6	7	8	9	10	11	12
	1. Compiling notecards										I	X	X	X
	2. Paraphrasing						I	X	X	X	X	X	X	X
	3. Footnoting										I	X	X	X
	4. Compiling bibliography						I	X	X	X	X	X	X	M
	5. Using primary - secondary sources						I	X	X	X	X	X	X	M

*These skills should be taught by language arts teachers unless, within a building, there is a written understanding that another department (e.g., Social Studies) will assume responsibility. The actual writing of the research paper is not included here, but it is strongly recommended that all prospective college bound students be required to write a research paper in the senior high prior to graduation. Students preparing for advanced vocational training should receive experience in the preparation of technical reports.

KEY: I = Introduction to Skill

CATEGORIES	SKILLS	GRADES												
V. REVISION SKILLS		K	1	2	3	4	5	6	7	8	9	10	11	12
	1. Punctuation		I	X	X	X	X	X	X	X	X	X	X	M
	2. Spelling		I	X	X	X	X	X	X	X	X	X	X	M
	3. Capitalization	I	X	X	X	X	X	X	X	X	X	X	X	M
	4. Handwriting				I	X	X	X	X	X	X	X	X	M
	5. Usage		I	X	X	X	X	X	X	X	X	X	X	M
	a. Standard		I	X	X	X	X	X	X	X	X	X	X	M
	b. Formal		I	X	X	X	X	X	X	X	X	X	X	M
	c. Colloquial		I	X	X	X	X	X	X	X	X	X	X	M
	6. Avoiding cliches, overused expressions		I	X	X	X	X	X	X	X	X	X	X	M
	7. Use of correct margins	I	X	X	X	X	X	X	X	X	X	X	X	X
	8. Avoiding trivial errors (e.g., word omissions)		I	X	X	X	X	X	X	X	X	X	X	X
	9. Avoiding run-ons		I	X	X	X	X	X	X	X	X	X	X	X
	10. Avoiding fragments		I	X	X	X	X	X	X	X	X	X	X	X
	11. Avoiding shifting point of view (1st person to 3rd person)			I	X	X	X	X	X	X	X	X	X	X
	12. Avoiding misplaced modifiers			I	X	X	X	X	X	X	X	X	X	X
	13. Oral proofreading (able to identify effective sound patterns)	I	X	X	X	X	X	X	X	X	X	X	X	X

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IV. Schematic Scope and Sequence for the Tonawanda Middle School Writing Program (1976).

See text for discussion.

The program consists of four semesters of work with emphasis in each semester on one of the four main modes of discourse; dramatic, narrative, fictional and observational-explanatory. In addition, there is a concurrent strand of common writing consisting of poetry, journal or other free writing, and creative language activities running through the four semesters. Because the program includes a wide variety of writing experiences, the student is exposed in the progression of the two years to a comprehensive writing program.

I. Common writing activities each semester

- A. Poetry
- B. Journal or other free writings
- C. Creative language activities leading to writing

II. Writing emphasis each semester

A. Dramatic--Grade 7, Semester 1

1. Dialogues
2. Interior monologues
3. Dramatic monologues
4. Short scenes (Moffett; Hoetker and Engelsman, 1973)
5. Radio plays, to be audio recorded
6. One-act plays, to be rehearsed and enacted

B. Narrative--Grade 7, Semester 2

1. Personal experience
2. Autobiography
3. Chronicle
4. Biography
5. Memoir (Moffett)

C. Fictional--Grade 8, Semester 3

1. Recycle of semesters one and two
2. Short fiction (Moffett and McElhenny, 1968; Cooper, 1973)

D. Observational-Explanatory--Grade 8, Semester 4

1. Interviews
2. Idea writing
3. Writing about fiction

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